Iſaiah greatly excels too in all the graces of method, order, connection, and arrangement: though in afferting this we muſt not forget the nature of the prophetic impulſe, which bears away the mind with irreſiſtible violence, and frequently in rapid tranſitions from near to remote objects, from human to divine; we muſt alſo be careful in remarking the limits of particular predic­tions, ſince, as they are now extant, they are often im­properly connected, without any marks of diſcrimination; which injudicious arrangement, on ſome occaſions, creates almoſt insuperable difficulties. It is, in fact, a body or collection of different prophecies, nearly allied to each other as to the ſubject, which, for that reaſon, having a ſort of connection, are not to be ſeparated but with the utmoſt difficulty. The general ſubject is the reſtoration of the church. Its deliverance from capti­vity; the deſtruction of idolatry; the vindication of the divine power and truth; the conſolation of the Iſraelites, the divine invitation which is extended to them, their incredulity, impiety, and rejection; the calling in of the Gentiles; the reſtoration of the choſen people; the glory and felicity of the church in its perfect ſtate; and the ultimate deſtruction of the wicked—are all ſet forth with a ſufficient reſpect to order and method. If we read theſe paſſages with attention, and duly regard the nature and genius of the myſtical allegory, at the ſame time remembering that all theſe points have been frequently touched upon in other prophecies promulged at different times, we ſhall neither ſind any ir­regularity in the arrangement of the whole, nor any want of order and connection as to matter or ſentiment in the different parts. Dr Lowth eſteems the whole book of Iſaiah to be poetical, a few paſſages excepted, which, if brought together, would not at moſt exceed the bulk of five or ſix chapters.

The 14th chapter of Iſaiah is one of the moſt ſublime odes in the Scripture, and contains one of the nobleſt perſonifications to be found in the records of poetry.

The prophet, after predicting the liberation of the Jews from their ſevere captivity in Babylon, and their reſtoration to their own country, introduces them as re­citing a kind of triumphal long upon the fall of the Babyloniſh monarch, replete with imagery, and with the moſt elegant and animated perfonifications. A ſudden exclamation, expreſſive of their joy and admira­tion on the unexpected revolution in their affairs, and the deſtruction of their tyrants, forms the exordium of the poem. The earth itſelf triumphs with the inhabi­tants thereof; the fir-trees amd the cedars of Lebanon (under which images the parabolic ſtyle frequently de­lineates the kings and princes of the Gentiles) exult with joy, and perſecute with contemptuous reproaches the humbled power of a ferocious enemy:

The whole earth is at reſt, is quiet; they burſt forth into a joyful ſhout:

Even the fir-trees rejoice over thee, the cedars of Le­banon:

Since thou art fallen, no feller hath come up againſt us.

This is followed by a bold and animated perſonification of Hades, or the infernal regions;

Hades from beneath is moved becauſe of thee, to meet thee at thy coming;

He rouſeth for thee the mighty dead, all the great chiefs of the earth;

He maketh to riſe. up from their thrones all the kings of the nations.

Hades excites his inhabitants, the ghoſts of princes, and the departed ſpirits of kings: they riſe immediate­ly from their ſeats, and proceed to meet the monarch of Babylon; they inſult and deride him, and comfort themſelves with the view of his calamity;

Art thou, even thou too, become weak as we? art thou made like unto us?

Is then thy pride brought down to the grave; the found of thy ſprightly inſtruments?

Is the vermin become thy couch, and the earthworm thy covering?

Again, the Jewiſh people are the ſpeakers, in an excla­mation after the manner of a funeral lamentation, which indeed the whole form of this compoſition exactly imi­tates. The remarkable fall of this powerful monarch is thus beautifully illuſtrated:

How art thou fallen from heaven, O Lucifer, ſon of the morning!

Art cut down from earth, thou that didſt ſubdue the nations!

Yet thou didſt ſay in thy heart, I will aſcend the hea­vens;

Above the ſtars of God I will exalt my throne;

And I will ſit upon the mount of the divine preſence,

on the ſides of the north;

I will aſcend above the heights of the clouds; I will be like the moſt High.

But thou ſhalt be brought down to the grave, to the ſides of the pit.

He himſelf is at length brought upon the ſtage, boaſting in the moſt pompous terms of his own power; which furniſhes the poet with an excellent opportunity of diſplaying the unparalleled miſery of his downfal. Some perſons are introduced, who find the dead carcaſe of the king of Babylon call out and expoſed; they at­tentively contemplate it, and at laſt ſcarcely know it to be his:

Is this the man that made the earth to tremble, that ſhook the kingdoms?

That made the world like a deſert, that deſtroyed the cities?

That never diſmiſſed his captives to their own home? All the kings of the nations, all of them,

Lie down in glory, each in his own ſepulchre:

But thou art caſt out of the grave, as the tree abominated;

Clothed with the ſlain, with the pierced by the ſword, With them that go down to the ſtones of the pit; as **a** trodden carcaſe.

Thou ſhalt not be joined unto them in burial;

Becauſe thou haſt deſtroyed thy country, thou haſt ſlain

thy people:

The ſeed of evil doers ſhall never be renowned.

They reproach him with being denied the common rites of ſepulture, on account of the cruelty and atrocity of his conduct; they execrate his name, his offspring, and their poſterity. A ſolemn addreſs, as of the Deity him-